

ESPRIT
ORCHESTRA

À L'AVVENTURE!

WEDNESDAY, MARCH 31, 2010

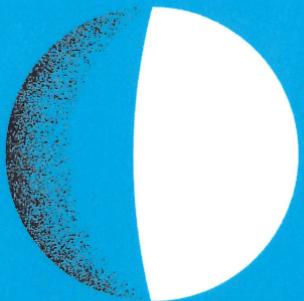
Jane Mallett Theatre
St. Lawrence Centre for the Arts

ALEX PAUK conductor

ROBERT AITKEN flute

ERIKA RAUM violin

2009-2010 CONCERT SEASON
DIAMETRIC FORCES



ENJOYING TONIGHT'S CONCERT?

Single ticket buyers: Bring your ticket to the information table in the lobby during intermission or after the show or the Box Office any time before May 16th and receive up to 15 % discount on the next concert.*

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* Offer valid until May 16, 2010

Alex Pauk, Music Director & Conductor À l'aventure!

Wednesday March 31st, 2010
Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 pm CONCERT

GUEST ARTISTS

Robert Aitken - flute
Erika Raum - violin

PROGRAMME

À l'aventure! (1990) Denis Gougeon
Flute Concerto (1984) R. Murray Schafer

INTERMISSION

Concerto con brio (2004) José Evangelista
I. Direct
II. Mélysmatique
III. Presto

Violin Concerto (2010) Omar Daniel
Vanad Eesti mängulaulud, lapselaulud ja teised laulud küla elust

I. Allegro Barbaro
käskivimäng; lähme sauna! (grinding stone game; let's go to the sauna!)
II. Andante
aja kari siia; uni, tule silma peale. (bring the herd over here; let sleep close your eyes.)
III. Andante
orjalaul. (serf's song)
IV. Allegro Molto



Tonight's concert is being recorded by CBC Radio 2 and will be broadcast on The Signal Friday, April 16.10. Enjoy Esprit concerts again on The Signal, heard Monday through Saturday evenings from 10 pm - Midnight, with host Laurie Brown. CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

ESPRIT ORCHESTRA - WEDNESDAY MARCH 31st, 2010
Alex Pauk Music Director & Conductor

Flute

Douglas Stewart

Flute/piccolo

Christine Little
Maria Pelletier

Oboe

Lesley Young
Karen Rotenberg

Clarinet

Max Christie
Richard Thomson
Greg James

Bassoon

Jerry Robinson
William Cannaway

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Stuart Laughton
Anita McAlister
Robert Venables

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Piano/celeste

Stephen Clarke

Harp

Erica Goodman

Percussion

Ryan Scott
Trevor Tureski
Mark Duggan
Timothy Francom

Violin 1

Fujiko Imajishi
Concertmaster
Corey Gemmel
Parmela Attariwala
Sonia Vizante-Bucsa
Sandra Baron
Aisslinn Nosky

Violin 2

Bethany Bergman
Hiroko Kagawa
Louise Pauls
Renee London
Nicole Zarry
Alexa Wilks

Viola

Douglas Perry
Rhyll Peel
Katharine Rapoport
Nicholaos Papadakis

Cello

Paul Widner
Elaine Thompson
Marianne Pack
Olga Laktionova

Bass

Tom Hazlitt
Hans Preuss

SELECTED BIOGRAPHIES

ALEX PAUK **Music Director and Conductor**

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at
www.espritorchestra.com.

FUJIKO IMAJISHI **Concertmaster**

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada Orchestra and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. NMC's compact disc "Lutoslawski conducts Lutoslawski" includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of the Accordes string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin Concerto* for the National Ballet. In 2005-2006 Imajishi performed the Canadian premiere of 2 solo violin works by Elliott Carter with New Music Concerts. The Carter pieces have recently been recorded for a CD which was released to mark the composer's hundredth birthday in December 2008.

ROBERT AITKEN

Flute

World renowned Canadian flutist, composer and conductor **Robert Aitken** has been honoured with the Order of Canada and is a Chevalier de l'ordre des Arts et des Lettres (France). In 1970, having previously served as principal flute for both the Vancouver and Toronto Symphony Orchestras, Aitken embarked on a solo career that has taken him to virtually every corner of the globe. He has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay, John Beckwith and Bruce Mather have dedicated works to him. In 2003 he was presented with a Lifetime Achievement Award from the National Flute Association (USA). In 2004, he retired as Professor für Flöte at the Staatliche Hochschule für Musik in Freiburg, Germany, a position he had held for 16 years.

In 2009 Aitken was the recipient Canada's largest arts award, the prestigious Walter Carsen Prize for Excellence in the Performing Arts. As a composer, he holds Bachelor and Masters Degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

ERIKA RAUM

Violin

Known for her "engaging sensitivity and a gorgeously full tone," Erika Raum continues developing a following in Canada and internationally. A distinguished musician abroad, Erika also performs frequently throughout her homeland with orchestral appearances. Both a recitalist and chamber musician, some of her recent international highlights include the Festival Pablo Casals in Prades France, Beethoven Festival in Warsaw, the BargeMusic Festival in New York, Seattle Chamber Music Festival and others.

Erika is a member of the ARC Ensemble (Artists of the Royal Conservatory), a chamber group specializing in the rediscovery of great 20th century composers and their music, with an emphasis on those whose lives were interrupted or even lost during the Holocaust. So far, they have released two CDs both of which were nominated for Grammy Awards. Further recordings include a partnership with internationally renowned pianist Anton Kuerti which produced a critically acclaimed world premiere recording of Carl Czerny's piano and violin works on the CBC Musica Viva label. She is currently completing a disc of the complete violin and piano works of Krystof Penderecki with pianist Lydia Wong.

Erika is a graduate of the University of Toronto and a recipient of the prestigious Eaton Scholarship. Ms. Raum is currently on the faculties of The Glenn Gould School at The Royal Conservatory of Music, Toronto and the University of Toronto. She lives in Toronto with her husband, distinguished Canadian composer, Omar Daniel, their three-year-old daughter Roslein, and bouncing triplet babies Eero, Oskar, and Roxanne.

COMPOSER BIOS & PROGRAMME NOTES

DENIS GOUGEON Composer

Denis Gougeon (b. 1951, Granby) completed a master's degree in composition at the University of Montreal. Pursuing a very active career as a composer, he has received numerous commissions from ensembles and performers throughout Canada. One of the leading composers of his generation, Denis Gougeon is also among the few in Canada who devote themselves entirely to composition. At once accessible, dynamic, forceful and highly melodic, his music has been very well received by the public and the press in North America and Europe. Denis Gougeon is particularly fond of writing with performers whom he considers marvellous "ambassadors".

Gougeon's chamber opera *An Expensive Embarrassment* was commissioned and premiered by the Canadian Opera Company in 1989. During the summer of 1988, his composition *Heureux qui, comme...* was selected to represent the CBC at the Unesco International Rostrum of Composers in Paris. In 1989, Denis Gougeon was appointed composer-in-residence at the Montreal Symphony Orchestra, the first composer to hold this function. His work *À l'Aventure!* was performed by the MSO during the orchestra's South American tour in June 1991. This work was awarded the First Prize at the first orchestral composition competition organized by SOCAN. In August 1992, the Orchestre Mondial of the Jeunesses Musicales premiered in France and Quebec his work *Un fleuve, une île, une ville*, commissioned by the Corporation of the Montreal 350th anniversary celebrations.

In 1999, Gougeon's ballet *Emma B.* was premiered by the Munich Opera and the Bayerisches Staatsballett of Munich, and the following year, another dance work entitled *Liaisons dangereuses* was premiered in Oslo by the Norwegian National Ballet. More recent commissions have included *Quelqu'un va venir* for the National Arts Centre in Ottawa (2002), *Alice au pays des merveilles* for l'Arsenal à musique (2002), *ARTE !* for the 100th birthday of the Orchestre Symphonique De Québec (2003), *Clére Vénus* and the opera *Hermione et le temps*, for the 60th birthday of the Conservatoire de Musique et d'art dramatique du Québec in 2003.

In 2000, the Conseil québécois de la musique awarded him an Opus Prize in the category "Composer of the Year." For three consecutive years (2001, 2002, 2003), Denis Gougeon was given the SOCAN Jan V. Matejcek Concert Music Award for being the most frequently performed Québécois classical composer.

À L'AVVENTURE!

From the first notes of *À l'aventure!* the listener is swept up in a frenzy of activity. This piece has all the ingredients (musically transposed) of an epic adventure: exotic backdrops, rapid momentum, unexpected twists and turns. The music depicts the action so vividly that a script would be superfluous....

À l'aventure! essentially depicts a wanderlust. Brushstrokes from an impressive orchestral palette create the changing landscapes, and the sense of travel is conveyed through the use of varying rhythms and intensities. From the very first notes of *A l'aventure!*, the listener is carried away in a whirlwind of adventures. The work plays on very strong contrasts at all levels. The unexpected and the surprise factor are therefore structural elements which inform the personality of the work.

Premiered in 1990 by the Orchestre Metropolitain du Grand Montreal, *À l'aventure!* was performed by the Orchestre symphonique de Montreal during its SouthAmerican tour. The work was awarded the First Prize at the 1991 SOCAN Competition in the category Best Orchestral Work.



R. Murray Schafer **Composer / Librettist / Artistic Director**

Born in Sarnia, Ontario in 1933, Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an environmentalist, educator, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music theatre cycle. His most important book, *The Tuning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical work, as well as his educational and cultural theories.

His other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for the arts. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honours for lifetime achievement by a Canadian artist.

FLUTE CONCERTO (1984)

The Flute Concerto was written for my friend Robert Aitken, who gave the first performance with the Montreal Symphony Orchestra.

The Maestro, with a capital M, was Charles Dutoit, who treated the work as a pièce de garage, placing it at the beginning of the program and insulting Bob Aitken by following it with the Schumann piano concerto played by some headliner pianist.

I have never wasted my time kissing the feet of conductors, though I am always willing to explain my ideas whenever required, and so when Dutoit summoned Bob and me to a preliminary meeting in Montreal, I went.

I have a vivid memory of him waltzing into the room on his platform shoes saying, "Eet is clear, Mr. Schafer, zat you are not a conductor. Please (passing me the baton) show me za way to conduct eet." He was referring to the last movement which is in very fast five-eight time. Bob murmured in the background, "Just beat one to the bar." Dutoit wheeled about, "Eh? Mr. Aitken would prefer to conduct eet."

There was no further discussion and after the one and only rehearsal the Maestro hurried offstage without consultation. I didn't attend the premiere, which was a great success even though the last movement was too slow.

R. Murray Schafer

JOSÉ EVANGELISTA

Composer

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony.

His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista was born in Valencia (Spain) in 1943. He began his musical studies while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987.

He has been a founding member of several concert societies, has received several awards and numerous commissions, among others, from Itinéraire (Paris), the Kronos Quartet, the Groupe vocal de France, the SMCQ and the CBC. His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as Ensemble Modern (Frankfurt), the Nieuw Ensemble (Amsterdam), Music Projects (London), the Orchestre philharmonique de Radio-France, the Montreal Symphony Orchestra, I Musici de Montréal, and the Nouvel Ensemble Moderne (Montreal). Between 1993 and 1995 he has been composer in residence with the Montreal Symphony Orchestra.

CONCERTO CON BRIO (2004)

The music of Vivaldi inspired me to write this concerto for string quartet and string orchestra. Among other things, I have always admired the ability of this master to create music having immediate accessibility, full of energy and imagination and achieved by rather restrained melodic and harmonic materials often of a disarming simplicity. In this piece I have tried to capture this spirit as indicated by the title. The piece follows a classical form and the movements are called *Direct*, *Melismatique* and *Presto*. The first alternates an orchestral ritornello and a rhythmic theme confined to the soloists. The second has the spirit of a structured free improvisation. The third presents some very simple instrumental motifs which generate a sense of perpetual motion.

José Evangelista



OMAR DANIEL

Composer

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Lèger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers. Daniel's music is characterized by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. His opera *The Shadow* (commissioned by Tapestry New Opera, with librettist Alex Poch-Goldin) was produced in the spring of 2009. This is an example of Daniel's ongoing desire to work in a collaborative way with other artists, including Anne Michaels (*The Passion of Lavinia Andronicus*), Michael Redhill (*The Growth of Music and the Invention of Storytelling*) and Yann Martel (*You Are Where You Are*). His compositional endeavors extend to electroacoustic music as well. His innovative work *The Flaying of Marsyas* has been performed many times since its creation in 2001, and his recent *Penelope and Odysseus* for string quartet, live electronic processing and dance was premiered in November 2009 at the Banff Centre.

Daniel continues to have a fruitful relationship with the Esprit Orchestra: *Violin Concerto* is the third commissioned work that Maestro Pauk has requested from Mr. Daniel. He currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

VIOLIN CONCERTO (2010)

Estonian 'Regilaul' (Runo-song) are an ancient folk song tradition. What characterizes these songs is rhythmic simplicity, compact melodic motives and unwavering, hypnotic repetition of one or two phrases; indeed, these songs often use one durational value and three or four pitches. Until several years ago, I was unaware of the magic of these songs, but the music of Veljo Tormis and the research of Ingrid Ruutel and Herbert Tampere has allowed me to be drawn under the spell of these old songs. Often, they are unaccompanied (monophonic), and when there is group singing, the harmony often consists of one triad, or two closely related oscillating triads. Hobusemang (horse-game) for instance is one of the most simple, yet one of the most famous regilaul. But, its simplicity is only superficial this is the fourth time that I have used it in a composition of mine, and I have yet to uncover all the mysteries that are buried in it. What continues to intrigue me is that these songs use diatonic material, but inhabit a world strange and elusive, far outside functional diatonicism.

Regilaul are often about village life (harvest, courting, marriage, death), or they fulfill a function (lullabies, game songs). My choice of songs to use in my concerto was based mainly on a simple attraction to certain harmonic/melodic characteristics and subject matter (there just aren't enough songs about going to the sauna...). There was also the added criterion of selecting songs that would work together. For instance, throughout the second movement, both aja kari siia, and uni tule silma peale are heard simultaneously.

Violin Concerto was written for Erika Raum, Alex Pauk and the Esprit Orchestra, commissioned with the generous financial assistance of the Ontario Arts Council. I am privileged to have had an ongoing relationship with these artists.

Omar Daniel

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Saturday March 20: Penderecki Plus! (Jan 29, 10 concert)

Friday April 2: Sofia Gubaidulina - Seven Words (Nov 26.06 concert)

Friday April 9: Demon (2nd play: May 1, 09 concert)

Friday April 16: À l'aventure (March 31-10 concert)

Friday April 23: Breathless (2nd play: Feb 6 09)

Friday, April 30: New Wave Gala (2nd play: May 11 08 concert)

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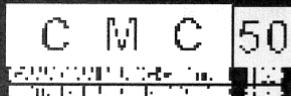
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NO REASON TO PANIC



SUNDAY, MAY 16, 2010

Jane Mallett Theatre

in the St. Lawrence Centre
(27 Front Street East)
Tickets: 416.366.7723

Alex Pauk conductor

Donna Brown soprano

Programme:

Claude Vivier Orion

Louis Andriessen Vermeer Pictures
(concert suite for orchestra from
the opera Writing to Vermeer -
arranged by Clark Rundell)

Mayke Nas No reason to panic
(for wind ensemble and six basses)

R. Murray Schafer Gitanjali
(for soprano and orchestra)

Concerts begin at 8:00 p.m. Pre-concert talks at 7:15 p.m.
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